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NOORTE KULTUURIUURIJATE KONVERENTS

**NOORTE YOUNG
HÄÄLED VOICES**

THE YOUNG RESEARCHERS OF CULTURE CONFERENCE

19.–20. aprillil 2022 Eesti Rahva Muuseumis

19–20 April 2022 in the Estonian National Museum

Eesti Kirjandusmuuseum
Eesti-uuringute Tippkeskus
Tartu Ülikool
Eesti Rahva Muuseum
Tartu Nefa Rühm

Konverents

NOORTE HÄÄLED

YOUNG VOICES

Conference

Tartus 19.–20. aprillil 2022
Tartu, April 19–20, 2022

Kava ja ettekannete kokkuvõtted
Programme and Abstracts

Eesti Rahva Muuseum
Tartu 2022

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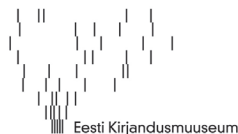
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Kava / Programme

19. aprill / April 19

Eesti Rahva Muuseum / Estonian National Museum

Muuseumi tee 2, Tartu

Aliise Moora auditoorium / Aliise Moora auditorium

9.30–10.30 Konverentsi avamine ja prof **Pille Pruulmann-Vengerfeldt** plenaarettekanne / Conference opening and the keynote lecture by prof. **Pille Pruulmann-Vengerfeldt** “From Qualitative Research to Co-created Research”

Chair: Liisi Jääts

10.30–11.30 Session 1: Co-creation and Competition in Contemporary Museums

Chair: Saara Mildeberg

10.30–11.00 Elena Mari Wise “Textiles in a Museum: A Case Study on the ASTRA National Museum Complex in Sibiu, Romania”

11.00–11.30 Yufeng Luo “Competitive or Multidirectional Memory: Representing the Estonian History of the Double Occupation in Vabamu Museum”

11.30–11.45 Kohvipaus / Coffee break

11.45–13.15 Session 2: Vernacular Beliefs and Power Play in Knowledge-making

Chair: Piret Koosa

11.45–12.15 Michele Tita “The Wild Man in the Italian Alps: Knowledge through ‘Nature’”

12.15–12.45 Malay Bera “*Thakur* Demands Care: Power-Play between Vernacular Belief and Mainstream Hinduism in Bagnan (WB, India)”

12.45–13.15 Kareng Ronghangpi “The Ambivalent Categorization of Souls in the Karbi Belief World”

13.15–14.00 Lōuna / Lunch

14.00–16.00 Session 3: Performing Identities

Chair: Anastasiya Fiadotava

14.00–14.30 Lodewyk Barkhuizen “Allegorical Constructs in the Mindelo *Carnaval*: Idea Transference through Construction & Decay”

14.30–15.00 Polina Holitsyna “The Meaning of Resistance in the Extreme Metal Subcultural Membership”

15.00–15.30 Mohammad Abu Sayed Toyon “Working and Studying in a New Country: Understanding Life Strategies of International Students”

15.30–16.00 Reyhaneh Ghoroghchian “The Weavers of Zagros Mountains: The Traditional Skills of Carpet Weaving among Qashqai Nomads”

16.00–16.15 Kohvipaus / Coffee break

16.15–17.15 Session 4: Exploring disciplinary transformations

Chair: Kristel Rattus

16.15–16.45 Jason Cordova “Journey to the sixth Sun: Computer Modeling Cultural Context of the Mesoamerican Calendar and Polar Star Precession”

16.45–17.15 Chahal Garg “Crafting Digital: Speculative Futures of Craft and Technology Convergence”

18.00–19.30

Nefa filmiõhtu „**A Year in the Field**“ (2020) **Elektriteatris (Jakobi 1)**
Screening of the anthropological documentary “**A Year in the Field**”
(2020) **in Elektriteater (Jakobi 1)** co-organized with Tartu Nefa
Group

20. aprill / April 20

Eesti Rahva Muuseum / Estonian National Museum
Muuseumi tee 2, Tartu
Aliise Moora auditoorium / Aliise Moora auditorium

10.00–11.00 Sessioon 1: Naised muutuvad ühiskonnas

Modereerib Andreas Kalkun

10.00–10.30 Kristina Birk-Vellemaa „Tütarlapsest sirgus naine.
Seksuaalkasvatus hilises nõukogude perioodis ning selle mõju
1971–1981 sündinud naiste seksuaalsele enesetajule“

10.30–11.00 Katri Pajusalu „Alaealiselt emaks saanute kogemustekond
ja ühiskondlik suhtumine noortes emadesse“

11.00–11.15 Kohvipaus / Coffee break

11.15–11.45 Sessioon 2: Pärimus ja kogemus kujutelmade vormimisel

Modereerib Tenno Teidearu

11.15–11.45 Helina Harend, Susanna Mett „Pilguheit silma kujutamisele
eesti pärimuses“

12.15–13.00 Lõuna / Lunch

13.00–14.00 Ümarlaud „Muuseum ja teadus“

**Lona Päll, Pille Runnel, Rasmus Kask, Piret Karro,
modereerib Mari Sarv**

14.00–14.15 paus / break

14.15–15.45 Sessioon 3: Muusika kultuuris ja kommunikatsioonis

Modereerib Taive Särg

14.15–14.45 Greta Liisa Grünberg „Regilaulu esitusstiili tunnuste
analüüs 21. sajandi artistide näitel“

14.45–15.15 Johanna Helene Martinson „Muusika Tallinna Vanalinna
Hariduskolleegiumi gümnasisti igapäevaelus“

15.15–15.45 Kärg Valner „Räpp kui kommunikatsioonivahend (Igakuiste
räpireportaažide loomine ajavahemikus 2020–2021)“

15.45 Lõppsõnad ja autasustamine / Closing remarks and awards

From Qualitative Research to Co-created Research

Pille Pruulmann-Vengerfeldt
Malmö University

Academia has mixed experiences with collaborating with non-academic stakeholders. On the one hand, interesting and relevant efforts have been made to overcome the prejudices related to the perception of “an ivory tower” and to come closer to making impact through socially relevant research. On the other hand, the knowledge interests of non-academic stakeholders have been perceived instrumental, and not critical enough. In her overview of what constitutes quality in qualitative research, Sarah Tracy (2010) discusses eight Big Tent criteria for excellent qualitative research. Worthy topic, rich rigour, sincerity, credibility, resonance, significant contribution, ethics and meaningful coherence are the overarching keywords that stand for quality. In my talk, I will bring examples from my research with Estonian National Museum, as well as other external partners to argue how we can co-create research that corresponds to these ideals of quality. I will bring both positive and negative examples from experiences where co-created research has yielded outcomes that fit well to the quality criteria, but also those, where the joint setting of research agenda or actual enactment of collaboration has not worked. I hope to inspire listeners to see the benefits of co-creating knowledge, and to share some practical tips and tricks as to how to best negotiate the divergent knowledge interests.

Textiles in a Museum: A Case Study on the ASTRA National Museum Complex in Sibiu, Romania

Elena Mari Wise
University of Bologna

The ASTRA National Museum Complex in Sibiu, Romania, is home to one of the largest and most important open-air ethnographic museums in Europe. The research to be presented is an examination of the practices surrounding the collection, conservation, restoration and exhibition of textile objects and folk costumes, as well as their related intangible practices, in two branches of the ASTRA National Museum Complex, namely the open air Museum of Traditional Folk Civilization and the Museum of Transylvanian Civilization. In particular, focus was placed on ASTRA's innovative practices in working with contemporary craft practitioners and rural Romanians who continue to use folk costumes today. These practices are framed by a thorough evaluation of the historical, political and social context surrounding the development of open air ethnographic museums and the relevance of folk costumes and textiles in this type of museums in Eastern Europe and Romania.

Competitive or Multidirectional Memory: Representing the Estonian History of the Double Occupation in Vabamu Museum

Yufeng Luo

Institute of Philosophy and Semiotics, University of Tartu

This paper addresses Michael Rothberg's influential theory of multidirectional memory and aims to identify its practice at Vabamu Museum, Tallinn, where the history of the German and Soviet occupations of Estonia are represented and juxtaposed. Firstly, the basic elements of multidirectional memory will be elucidated through conceptual analysis. Next, the social and political background regarding mnemonic practice in Post-communist Estonia will be introduced, and Vabamu museum and its exhibitions will be taken as the object of analysis. Through this investigation, I argue that the idea of multidirectional memory can be helpful, but also very idealistic. It has inherent limitations and its practice does not guarantee the assumed positive outcomes. Currently, mnemonic practice relating to the Estonian history of the double occupation demands more exploration in order to be truly multidirectional and productive instead of competitive.

The Wild Man in the Italian Alps: Knowledge through 'Nature'

Michele Tita

Institute of Cultural Research, University of Tartu

The wild man is a folkloric figure that exists in different areas of the world. Despite local differences, most descriptions of wild men worldwide consist of humans or human-like beings completely covered in hair and living as social outsiders. This is also the case in the Italian Alps.

The most common narratives in the Italian Alps portray the wild man as the one who taught other humans how to make cheese. However, the wild man kept other unusual skills to himself, such as making beeswax out of milk. From these narratives, the wild man emerges as a wise figure, with almost super-human and supernatural connotations. The peculiarities of the wild man also depend on his strict connection to the wild and non-anthropocentric environment of the mountains, often defined in terms of 'nature'.

This paper aims to explore the connections between the figure of the wild man, its unique features and the surrounding 'nature', specifically the wild environment of the Alps. The presence of the wild man in Italian Alpine narratives unravels the connections that exist between locals and the environment they live in, hence reframing the concept of 'nature'.

***Thakur* Demands Care: Power-Play between Vernacular Belief and Mainstream Hinduism in Bagnan, (WB, India)**

Malay Bera

Institute of Cultural Research, University of Tartu; Ashoka University

According to the census of India (2011), Hinduism is the major religion of the state of West Bengal with 70.54% of the population being Hindu. However, the Hindus are not a group of singular homogenous folk. In this presentation, I will discuss how the Mahishya community living in Bagnan, a provincial town in southern West Bengal negotiates between vernacular beliefs and mainstream Hinduism in everyday life. Over the years, the benevolent vernacular (non-human) entities of the region called “Thakur” have been syncretized with major Hindu gods and goddesses to the extent that the distinctions between the institutional and the vernacular religions in Bengal are blurred today. Parallel to the process of syncretism, the Thakurs have claimed the power to overrule thousands of years old oppressive traditions of mainstream Hinduism. Reportedly, the Thakurs have periodically demonstrated their defiance against mainstream Hindu traditions, by leaving their Brahman (priestly/highest caste) caregivers to find care, devotion and love in passionate believers irrespective of their caste identities. The Thakurs demand not only respect but also care. People’s actions can make them happy, sad, hurt, angry or even jealous. By looking into the belief narratives about Chandrasekhar Thakur, Manasa Thakur and Baidyanath Thakur collected through fieldwork in Bagnan, I will show how Thakurs are personified and enlivened through belief narratives to the extent that they become living characters controlling the daily lives of believers as well as non-believers. By analysing these lived and living narratives, I argue that vernacular belief has the potential to challenge and subvert oppressive traditions and welcome positive changes in society.

The Ambivalent Categorization of Souls in the Karbi Belief World

Kareng Ronghangpi

Institute of Cultural Research, University of Tartu

The Karbi are an indigenous community in Karbi Anglong, Assam, Northeast India. They are categorised under the Kuki-chin subgroup and speak the Karbi dialect, which belongs to the Tibeto-Burman group. The Karbi have a very rich oral tradition that depicts their world of indigenous practices through rituals and oral narratives. The Karbi refer to themselves as *arleng*, living Karbi-speaking individuals. *Karjong*, a soul that inhabits the human body, whereas *tirim* and *chamburukso* are the ancestor souls.

The *karjong*, *tirim*, and *chamburukso* play a vital role in the Karbi belief world and rites of passage. The Karbi believe that life and death are a continuous process – hence, the soul is immortal and resides in *chom-arong* (abode of the ancestors) after the *karhi* or *chomangkan* (ritual for the dead), or in a liminal space called *ritlo pharla*, assigned for the *karjong* whose *chomangkan* or *karhi* has not been performed. *Tirim kangduk* or *karhi* is a veneration ritual for souls performed once a year to remember the dead souls and their kin. As part of the ritual, every member of the family, both living and non-living, participates to celebrate life and death.

This paper aims to study different types of souls, such as *karjong*, *chamburukso*, and *tirim*, using an ethnographic study and participatory observation. Additionally, I look at the rituals as part of the continuum of souls within the Karbi community.

Allegorical Constructs in the Mindelo *Carnaval*: Idea Transference through Construction and Decay

Lodewyk Barkhuizen

Institute of Cultural Research, University of Tartu

This presentation considers the relationship between the processes of construction and decay of allegorical cars at the Mindelo *carnaval*. By comparing the efforts of construction to the inevitability of decay, we can identify how ideas undergo formal and material shifts, and begin to define the significance of decay as an expressive marker. Based on conversations with *carnaval* designers, organisers, craftsmen, and community members, it is clear that constructing carnival artefacts is a reflexive process that requires community engagement to transform ideas, from thoughts and words, into two- and three-dimensional artefacts. Through performance, these artefacts are momentarily activated, both releasing the ideas they contain into the broader community and signalling the onset of decay. The size and construction methods of the allegorical cars make them nearly impossible to preserve – a factor that, I conclude, should not be seen as unfavourable. Instead, the decay of *carnaval* artefacts reveals, firstly, how ideas require formal and material shifts in order to transfer between members of a community; secondly, that physical decay as an expression of impermanence is also an essential factor in creating the conditions for new cycles of interpretative and expressive processes; and lastly, that the artefact construction process holds the most emic value and thus reveals the true function of *carnaval*.

The Meaning of Resistance in Extreme Metal Subcultural Membership

Polina Holitsyna

Institute of Cultural Research, University of Tartu

With the turbulent changes in the notion of subculture in the second half of the 20th and early 21st century, the need for innovative modern approaches to subculture studies arose. Scholars like Sarah Thornton, Dick Hebdige, Ken Gelder and many others have contributed extensively to the study of diverse topics in the field, yet obvious gaps remain, especially in the understanding of membership and network aspects.

My presentation is aimed at starting a discussion on the concept of resistance, more specifically on resistance in the extreme metal subculture. In order to look at it as one of the important aspects of community membership, I draw on J. Patrick Williams' understanding of the usefulness of the resistance concept for subcultural theory by offering three dimensions of resistance: passive ↔ active, micro ↔ macro, overt ↔ covert. In analysing these dimensions, I will theorise on how members of subcultures use resistance when acting within their everyday environments and its role in shaping their networks, attitudes and behaviours inside the community.

The topic of the presentation is relevant for my research as it will contribute to my perception of the way individuals understand their involvement in a subculture as well as the way they construct their subcultural performances, experiences and collective meanings through resistance.

Working and Studying in a New Country: Understanding the Life Strategies of International Students

Mohammad Abu Sayed Toyon
Estonian Business School

This paper focuses on how international students are integrating into the workforce of their host countries, as well as how new life strategies are developed and implemented. The study's empirical foundation is derived from nine interviews with international students who are enrolled in two Estonian universities and simultaneously working, part- or full-time.

The investigation of the structural components of international students' life strategies revealed a high level of claims in everyday realms such as personal life, material well-being, work division (prestigious versus odd jobs), and future working life. International students' life strategies are largely shaped by normative circumstances, most notably the financial resources of their parents, as well as acquired skills such as professional, social, and language abilities. The conclusions provided in this paper can be used by education institutions to rethink university life and the implementation of education processes.

The Weavers of Zagros Mountains: The Traditional Skills of Carpet Weaving among Qashqai Nomads

Reyhaneh Ghoroghchian
Institute of Cultural Research, University of Tartu

I think it's safe to say that one of the things that Iran is synonymous with is carpet. The art of carpet weaving in Persia originated more than 2,500 years ago. They come in all kinds of colours, designs, and styles. The people of Iran safeguarded the traditional skills of carpet weaving by passing it down orally from one generation to another. Today, many different ethnic groups in Iran produce this authentic handicraft, and you can see their carpets displayed from floor to wall at bazaars and in their homes.

This presentation will focus on a type of carpet made by the nomadic tribe known as Qashqai. I will explain the Qashqai carpet weaving process, from shearing wool to dyeing and bringing their imagination to the loom to create their beautiful carpets. As stated before, these skills are transferred from parents to children orally, adapting and evaluating them through years of both peace and war.

I will also include some information I gained through my fieldwork in Iran and some of the folklore stories behind the motifs of their nomadic carpets.

Journey to the sixth Sun: Computer Modelling the Cultural Context of the Mesoamerican Calendar and Polar Star Precession

Jason Cordova

Society for Cultural Astronomy in the American Southwest

A study conducted in 2011 by students at the Metropolitan State University of Denver used a powerful physics modelling computer program to evaluate the astronomical alignments of Chichen Itza in Mexico. Using surveys and satellite images, computer models were created for El Caracol and El Castillo, pyramid to Kukulcan, which were integrated into the STK program. The celestial alignments were confirmed after turning back the clock to take into account the Earth's precession cycles. In addition, the computer models highlighted the precision architecture of the sites and demonstrated their observational utility for celestial objects. A fieldwork study of a Mechica (Aztec) solstice ceremony conducted on December 21, 2012, further demonstrated that traditional star knowledge is rooted in the foundation of vibrant cultures and woven into the daily lives of a thriving heritage. Through collaboration with contemporary Mayan and Aztec elders, studies like this can provide a deeper understanding of Indigenous sacred sites, and their cultural context.

Crafting Digital: Speculative Futures of Craft and Technology Convergence

Chahal Garg

Institute of Cultural Research, University of Tartu

Traditional craft practices and digital technology are often construed as binary opposites, one planted firmly in the past and evoked as heritage, and the other facing the future, symbolising progress. However, as humans increasingly inhabit digital realms, issues of radical lack of diversity of human futures arising out of centralised conception and development of digital technology are being exposed. For millennia, traditional craft practices have approached making in decentralised, humane, often idiosyncratic ways, responding to the needs of local communities and being controlled by them. There is potential for convergence between the process of making technology and that of making craft.

Through my MA research project, I aim to explore mutual interdependences between these seemingly contrasting processes in order to understand, on the one hand, how a ‘craft lens’ can inform development of participative and principled digital technologies. And how, on the other hand, ‘craft thinking’ could be applied to contemporary issues to illuminate new pathways for craft conservation.

The project aims to use speculative design methods to design prototypes, wherein critical thought is translated into imagined future scenarios. These speculative prototypes are meant to provoke the audience and invite dialogue and contemplation at the intersection of crafts and technology. By helping the audience step out of normative applications and relationships of the two through plausible future imaginaries, the project aims to extend the social limit of achievable alternatives to the queries:

1. What constitutes healthy digital technology, who makes it and how?
2. How can a craft ethos transcend the established boundaries of craft making and be beneficially applicable beyond them?

Nefa filmiõhtu Elektriteatris „A Year in the Field“ (2020)

An anthropological documentary “A Year in the Field” (2020) in Elektriteater (Jakobi 1) co-organized with Tartu Nefa Group

Film (in English, with Estonian subtitles) 33 min + vestlus/discussion (in Estonian) 45 min.

<https://www.facebook.com/events/542518043864995/>

Keskkonnanädala raames näitab Tartu Nefa rühm Elektriteatris filmi „A Year in the Field“ (2020) keskkonnaantropoloogi Joonas Plaani välitöödest Newfoundlandi kalurikülas. Filmile järgneb vestlusring etnoloog Laur Vallikivi ja keskkonnakaitsja Madis Vasseriga.

As part of the Environmental Week 2022, Tartu Nefa Group will take over Elektriteater and screen “A Year in the Field” (2020), an anthropological documentary about PhD candidate Joonas Plaani in his fieldwork in a small Newfoundland fishing village. The screening is followed by a roundtable discussion with ethnologist Laur Vallikivi and environmental activist Madis Vasser.

Tütarlapsest sirus naine. Seksuaalkasvatus hilisel nõukogude perioodil ning selle mõju 1971–1981 sündinud naiste seksuaalsele enesetajule

Kristina Birk-Vellemaa

Tartu Ülikooli kultuuriteaduste instituut

Seksuaalsus on inimeseks olemise keskseid aspekte kogu elukaare vältel. Seksuaalse minapildi ning enesekehtestamise kujunemisel mängib kriitilist rolli seksuaalkasvatus, mis kujundab seksuaalset agentsust (*sexual agency*). Seksuaalsuse mõtestamine, käsitlemine, tunnetamine, kogemine ja väljendamine on tugevalt mõjutatud kultuurikontekstist, hoiakutest ja väärtustest selles ühiskonnas, kus seksuaalsust uuritakse. Erinevates distsipliinides on uuritud vanematelt ja teistelt täiskasvanutelt saadud sõnumite mõju noorte naiste seksuaalsele enesekehtestamisele (*sexual assertiveness*), tuues välja negatiivsete sõnumite mõju tüdrukute hoiakutele ja uskumustele iseenda, oma keha ja seksuaalsuse suhtes, aga ka positiivsete sõnumite mõju seksuaalse enesekehtestamise võimestamisele.

Uurides seksuaalset enesekehtestamist ja seksuaalset agentsust läbi elulugude, kogemuste ja tõlgenduste ning sidudes selle kultuurikontekstiga, asetub minu töö sotsiaal- ja kultuuriantropoloogia valdkonda, seksuaalsuse antropoloogia uurimisalasse. Ehkki seksuaalsust käsitletakse inimeseks olemise keskse aspektina, on naiste puhul olnud see aspekt pisendatud, ka teadusmaailmas. Naise seksuaalsusest räägitakse ka Eestis ühiskonnas üha enam, ent uurimuslikult on avamata Eesti naiste isiklikud kogemused oma seksuaalsuse teekonnal, nende kujunemislugu, naiste eneste tunnetus ja nägemus sellest, mis on seksuaalset enesekehtestamist võimaldanud või takistanud. Eesti naise seksuaalse enesekehtestamise kujunemise ning seda mõjutavate asjaolude uurimine annab olulise sisendi nii soo-, kultuuri- kui ka ajaloo uuringutesse.

Viisin 2021. aasta juunist novembrini läbi intervjuud 22 end naisena identifitseeriva inimesega, kes on sündinud vahemikus 1971–1981. Nende naiste lapsepõlv ja teismeiga või ka täiskasvanuks saamine on jäänud hili-

sesse sotsialismi, ent seksuaalsuhete loomise aeg pigem taasiseseisvumise järgsesse aega. Sellest tulenevalt uurin ka Nõukogude Liidus kehtinud seksuaalpoliitikaid ning diskursust seksuaalsuse käsitlemisel seksuaalhariduses. Vaatlen ka seda, kas murranguperiood 1990. aastate alguses on mõjutanud tollaste teismeliste seksuaalsuse kujunemist nende endi peegelduses. Uurin, millisena mäletavad naised seksuaalkasvatust oma kodust ja koolist ning kuidas mäletavad sõnumeid seksuaalsuse ja naiseks olemise kohta, mida nad on saanud lapsepõlves ja teismeeas ja kuidas tõlgendavad nad selle mõju seksuaalsele minapildile ning seksuaalse enesekehtestamise võimekusele.

Alaealiselt emaks saanute kogemusteekond ja ühiskondlik suhtumine noortesse emadesse

Katri Pajusalu

Tartu Ülikooli kultuuriteaduste instituut

Statistikaameti andmete järgi oli 2020. aastal Eestis ema keskmine vanus esimese lapse sünnil 28,2 aastat. 2001. aastal oli see 24,1. Laste saamist lükatakse seega üha rohkem edasi. Kuid on ka emasid, kes sellesse trendi ei sobitu. Kes nad on? Millised on need emad, kelle esimene laps on sündinud väga noorelt, seaduse järgi lapseas? Millised on nende lood? Ettekandes tutvustan oma bakalaureusetööd, mille keskmes on viimase 11 aasta jooksul alaealiselt emaks saanud naised. Vaatlen, milline on olnud nende elu, emaduse teekond ja milline on nende kogemuse järgi ühiskonna suhtumine teismelistesse emadesse. Uurimus põhineb 2022. aasta kevadel tehtud intervjuudel.

Teisipoolsus Para-webi foorumis: kujutelmad ja tõlgendused

Mathilda Matjus

Tartu Ülikooli kultuuriteaduste instituut

Ajast aega on inimkond proovinud mõtestada surma olemust ja nii ka eestlased, kelle rahvausundis on animism, esivanemate austamine ja idee surnute tagasitulekust tähtsal kohal. Mis juhtub pärast elutegevuse lakkamist? Kas inimene on oma olemuselt pelgalt füüsiline olend või elavad meis ka hing ja vaim? Kas surm tähendab igasuguse olemise lõppu või hoopis uue teekonna algust teistsuguses reaalsuses? Neile küsimustele on muuhulgas otsitud vastuseid usundilistes juttudes, mis räägivad kummitustest ja teistest üleloomulikest läbielamistest.

Kui varasemalt jutustati paranormaalsetest kogemustest kitsamas ringis, näiteks perekonnas, siis tänapäeval on arutelu suures osas internetti liikunud. Ettekandes tutvustan, millised on olnud kujutelmad hauatagusest elust varasemas eesti rahvausundis ning milliseid tänapäevaseid uskumusi ja tõlgendusi leiab foorumist Para-web.

Pilguheit silma kujutamisele eesti pärimuses

Helina Harend

Tartu Ülikooli eesti ja üldkeeleteaduse instituut

Susanna Mett

Tartu Ülikooli filosoofia ja semiootika instituut

Silm on meeleorgan, millele on eri kultuuride pärimuses omistatud palju väge. Ühelt poolt on silma nähtud loova jõuna, näiteks võivad pisarad moodustada veekogusid, teisalt on sel hävitav võim, iseäranis kurjal silmal. Tänapäeval öeldakse, et silmad on hinge peegel. Ka eesti pärimuses kannab silm tähtsat rolli – silmal on jõud teha head ja kurja. Ettekandes vaatame otsa silma kujundile ja selle tähendusväljale eesti kohapärimuses, muistendites ja rahvausundis ning regilauludes. Kuidas avaldub silma vägi maastikel ja inimestes, mis on kuri silm ja silma-allikas? Millises kontekstis esineb silm regilauludes? Kuidas erineb silma kujutamine žanriti? Lühiuurimus põhineb Eesti Rahvaluule Arhiivi materjalidel.

Regilaulu esitusstiili tunnuste analüüs

21. sajandi artistide näitel

Greta Liisa Grünberg

Tartu Ülikooli Viljandi Kultuuriakadeemia pärimusmuusika osakond

Oma töös uurin ma seda, kuidas regilaulu esitusstiil on 21. sajandi artistide esituses muutunud. Regilaul ehk vanem rahvalaul on oluline osa Eesti kultuuriruumist ja pärimusest. Üha rohkem on meie muusikamaastikul ka artiste, kes regilaulu oma loomingus kasutavad. See on huvitav fenomen, sest niisuguse protsessi käigus saab regilaul uue elu, lahti rebituna oma algsest kontekstist ja funktsioonist. (Hea mõiste selle nähtuse kohta on sekundaarne traditsioon, mille on laialdaselt kasutusele võtnud mitmed folkloristid ja etnomusikoloogid.) On üsna paratamatu, et sellisel uuel kujul võib regilaul kõlada teistmoodi kui traditsiooniliselt esitatuna ja/või nt arhiivisalvestistel 100 aastat tagasi laulduna.

Nende nüansside märkamiseks olen tutvunud erinevate regilaulu esitusstiilide teooriatega. Võin öelda, et neid ei ole Eestis veel kuigi palju ilmunud ja tegu on üsna uue uurimisvaldkonnaga. Mõned nendest on esitatud Veljo Tormise litereeritud loengutes „Regilaulmise stiilitunnused“, mis leidsid aset 2008. aastal Heino Elleri Muusikakooli festivalil „Väikeste rahvaste keel muusikas“. Ühtlasi on Celia Roose koostanud kompaktsel materjalil regilaulmise stiilitunnustega, põhinedes paljuski Tormisele.

Artistide regilaulu esituste analüüsis toetun ma Leedu etnomusikoloogia professori Rytis Ambrazevičiuse artiklile „Leedu rahvalaul sekundaarses traditsioonis: kultuurilise vastasmõju kognitiivsed aspektid“. Tema uurimus käsitleb traditsionaalse ja modernse kultuuri vastasmõjusid ning selle protsessi tunnuseid traditsionaalses laulmises tänapäeva esitajate poolt. Ta on välja toonud 16 analüüsitavat parameetrit ja muutujad, ehk viisid kuidas need parameetrid tänapäeva esitustes muutunud on. Mina olen välja valinud peamised 6 tunnust, mida ma Eesti artistide esituses analüüsin. Uurimuses kõrvutan mõningate artistide lugusid arhiivisalvestistega ning toon välja muutused nendes parameetrites.

Uurides regilaulu esitamist sekundaarses traditsioonis hakkab silma samuti just modernse kultuuri mõju traditsioonilisele. Olgu see töö üheks väikseks sammuks teemal, mis ilmselt aastatega aktuaalsust üha juurde kogub ning ootan huviga tulevasi uurimusi regilaulude esitamise kohta.

Muusika Tallinna Vanalinna Hariduskolleegiumi gümnasisti igapäevaelus

Johanna Helene Martinson
Vanalinna Hariduskolleegium

Muusika ümbritseb meid igapäevaselt. Tihtipeale ei pane me seda tähelegi. Osa muusikast, mis meid ümbritseb, valime me ise, teise osa on valivad meie jaoks raadiotoimetajad ning kohvikute ja poodide reklaamitegijad jt. Ehkki sageli ei pööra me sellele n-ö taustamuusikale tähelepanu, mõjutab see meie meeleolu. Teadvustatud meeleolumuutusi on uurinud täheldanud ligi 30% juhtudest.

Ettekanne põhineb uurimistööl „Muusika VHK gümnasisti igapäevaelus“. Uurimuse eesmärk on eristada muusika kuulamist (aktiivne, teadlik tegevus) ja kuulmist (passiivne muusikaline taust) ning näidata, milline mõju on erineval muusikal ja kuulmis- või kuulamissituatsioonidel inimese meeleolule. Samuti uurin seda, millist muusikat ja millistes olukordades gümnaasiumi-õpilased üldse kuulavad ning kui oluliseks peavad muusikat enda elus. Uurimuse empiirilise osa aluseks on küsimustik, milles palusin vastajatel jälgida kolme päeva vältel muusika rolli nende igapäevaelus ja selle (võimalikku) mõju nende meeleolumuutustele. Kirja palusin panna kõik olukorrad, kui muusikaga kokku puututi. Valimisse kuulus 24 VHK gümnasisti vanuses 16–18 aastat. Vastuste analüüsimiseks jagasin noored kahte gruppi: 12 õpilast, kes on gümnaasiumis valinud õppimise muusikaharus, ning 12 õpilast, kes õpivad mõnel teisel õppesuunal. Mõlemasse gruppi kuulus 6 poissi ja 6 tüdrukut.

Töö esialgsed järeldused on järgmised:

- 1) VHK gümnasistide hulgas leidub muusika austajaid igas õppesuunas.
- 2) Mitte-muusikaharu õpilased puutusid muusikaga kokku keskmiselt 2,5 korda päevas, kirjeldades muusikat vaid tavapärase omadussõnadega (kurb, kiire). Muusikaharu õpilaste poolt märgitud kokkupuuteid oli aga poole rohkem, üle 5 korra päevas ning muusika kirjeldamiseks kasutati ka erialast sõnavara.
- 3) 53% juhtudest muutus vastavate tuju muusikaga kokku puutudes paremaks, 34% jäi meeleolu mõjutusteta ja vaid 13% juhtudest tuju halvenes.

Räpp kui kommunikatsioonivahend (igakuiste räpireportaažide loomine ajavahemikus 2020–2021)

Kärg Valner

Hugo Treffneri Gümnaasium

Noorte vähene huvi meediakajastuste vastu on ühiskondlik probleem, sest tegelikult on oluline teada, mis protsessid ühiskonnas toimuvad. Probleemi põhjuseks on tõsiasi, et enamik uudiseid pole noortele atraktiivsed ja põnevad. Tänapäeva uudiseid ümbritseb tihti info üleküllus, sageli on peavoolu-meedia uudised raskesti mõistetavad ja seetõttu ka vähe huvipakkuvad. Asi pole ainult keelekasutuses, vaid ka vormis – olin seda ise tundnud ja omaealistelt tuttavatelt kuulnud. Tahtsin gümnaasiumi lõpetamiseks kohustusliku praktilise tööga leida meediumi, mille abil uudiseid põnevamaks ja lihtsamini kättesaadavaks teha.

Kuna mu huvi räppmuusika vastu oli aina kasvamas, otsustasin meediumiks valida räppmuusika. Rápitekstid on atraktiivsemad kui tavatekstid ning neid ümbritsevad info edasi andmisel kindlad piirid. Seadsin praktilise töö eesmärgiks avaldada igakuiselt räpivormis kuukokkuvõtteid ehk räpireportaaže, ning seeläbi noortele uudiseid lähemale tuua. Võtsin sihiks neid regulaarselt noortega jagada ning ise protsessi käigus arenedada.